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ing piece ("Jenny Lind,") and deafened the ears of the fair Thalia with long and continued cheering in which the entire company, rushing on the stage, headed by Mr. Selwyn the stage manager, heartily joined; ladies waved their handkerchiefs, and men waved their hats; altogether, I have seldom seen such an enthusiastic spectacle within the walls of a theatre, every one seemed to be filled with affection and admiration for the departing lady, and many a one went out from the theatre with moistened eye. God speed thee on thy way, sweet goddess of mirth and song!

SHUGGE.

## MUSICAL REVIEW.

"Marche des Amazones." Pour le piano, par James M. Wehli. Oliver Ditson & Co., Boston.

"Romance Nouvelle." Pour piano, par James M. Wehli. Oliver Ditson & Co., Boston.

"Polka de Concert." Pour piano, par James M. Wehli. Oliver Ditson & Co., Boston, Mass.

These three pieces are familiar to all our musical amateurs, for the composer played them at almost every concert during his extensive tour through the United States.

The "Marche des Amazones" is a brilliant and effective piece, either for the concert-room or the salon; its subjects are bold, yet attractive and melodious. Its character is well preserved throughout, and its treatment shows the skill of a master hand. It is one of Mr. Wehli's most attractive pieces, and is dedicated to his wife. The "Polka de Concert" is one of the most brilliant of all Mr. Wehli's compositions. It abounds in the specialities of his school and execution, and is a study for first class performers. The leading subject is exceedingly graceful and melodious, and strongly-marked in character, and the second subject is a sweet, sustained melody for the left-hand, which is richly embroidered with a brilliant running figure for the right hand. A light and elegant scherzando follows, leading back to the second subject, which returns gracefully to the first theme, the whole closing with a dashing and effective coda finale.

The "Romance Nouvelle," dedicated to Miss Ella J. Jarrett, of Baltimore, is a simple and passionately beautiful melody, sustained throughout by the right hand, which at the same time executes showers of delicate and brilliant arpeggio passages, which seem to elaborate and idealize the sentiment of the subject. All these pieces are calculated for accomplished performers, and are published in excellent style by O. Ditson & Co.

"Second Tarantella." For the Piano-forte. By Wm. K. Bassford. Thaddeus Firth, No. 563 Broadway.

This is a spirited and dashing tarantella movement in A minor. The subject is clear and pronounced, and well portrays the characteristics of that famous form of dance. It is well made, for its construction admits of that restless, ceaseless, onward motion which, though apparently broken by change of key, seems ever hurrying to a close. It is somewhat more difficult than Mr. Bassford's first tarantella, but it is within the reach of moderate performers, and its pleasing melody and dashing movement will render it popular.

"Sweet and Low." Cradle Song. Words by Alfred Tennyson, music by Wm. K. Bassford. Thaddeus Firth, No. 563 Broadway.

This is a tender and very beautiful slumber song, refined in its tone and most pleasing in its sentiment. The symphony indicates the subject by a graceful figure in A flat, which is carried through the song and worked in a masterly manner. The change to the key of F lightens and freshens the thought, and the return to A flat is graceful and unrestrained. It is altogether a charming little berceuse, and will win its way into popularity. It is dedicated to Miss Adelaide Phillips, who would certainly sing it to perfection.

"Viole d'Amour," Melodie Varée, par Charles Wels. Thaddeus Firth, No. 563 Broadway.

The melody is plaintive and tender, and well harmonized. It is first varied, in triplets, with the melody sustained in the right hand, and afterward the melody is sustained by the left hand, while the right has delicate scale passages. It is a graceful and easy composition, and will prove a very popular teaching piece.

"Gans Allein." (All Alone.) Mazurka für Piano, von S. A. Emery. Thaddeus Firth, No. 563 Broadway.

A graceful and well-made Mazurka. The leading and subordinate subjects are melodious and characteristic, and the whole subject shows an accustomed and competent hand.

"Evening Shadows." (Ombres du Soir.) Reverie, composed by E. J. Fitzhugh. Wm. Hall & Son, No. 543 Broadway.

A pleasing and sustained melody gracefully treated. The subject is carried throughout, but is relieved from monotony by added figures. It is attractive from its quiet, tender thought, and is so free from difficulties as to be within the reach of moderate performers.

"Lulu Mazurka." For the Piano, by D. S. Babcock. Wm. Hall & Son, No. 543 Broadway.

A well marked and pleasing Mazurka, with a fair share of the peculiar characteristics of that national dance. It is a piece well suited to young pupils.

"Morning Dew. (Rosée du Matin.) Lancers, as played by Bornstein's Orchestra. Composed by Adolph Bernstein. Wm. Hall & Son, No. 543 Broadway.

A very good Lancer's set. The movements are all spirited, and the time well marked. They will doubtless have their full share of popularity in our ball-rooms next season.

"Dolce Momento." (Sweet Remembrance.) For the Piano-Forte. Composed by J. de Jasinski. Wm. Hall & Son, No. 543 Broadway.

This is a very pleasing little sentimental subject, both prettily and gracefully treated. Though simple, it is not commonplace. It is tasteful and lays well under the fingers. It will be found a good teaching piece for moderate players.

"Triumphal March." By Richard Hoffman. William Hall & Son, No. 543 Broadway.

This is a bold and striking maestro movement in D flat—bold and free in the subject and massive in effect, without being very difficult. The trio is very charming in melody. The whole piece is well made, and will become popular in our salons for the reasons we have stated—it's taking character, its powerful effects, and its freedom from complicated difficulties.

"The Vesper Star." Duett. Words by Mrs. C. B. Wilson, Music by John Daniel. William Hall & Son, No. 543 Broadway.

The words, which are well known, are very charming, and the music is appropriate. The melody is simple and sweet; it is very easy to sing, and, well sung, will be effective. It is suited either for two sopranos or for soprano and tenor voices.

"Prayers at Sea" (Prière sur Mer). Pour Piano. Par J. de Parienski. William Hall & Son, No. 543 Broadway.

This is a very charming *morceau de salon*, both on account of its subject and its arrangement. The melody is both tender and earnest, breathing out a pure and prayerful spirit. It is very easy of execution, though much taste and expression are needed to interpret it rightly.

The official number of concerts given in Paris the past season was two hundred and sixty-nine, viz: 37 at Le Conservatoire and Le Cirque Napoleon, 72 at Le Salle Herz, 82 at Le Salle Pleyel, 51 at Le Salle Erard, the balance in second rate saloons.

## LITERARY INTELLIGENCE

The June number of "Blackwood's Magazine" containing a long and impassioned poem entitled, "Ginevra da Siena," by the American sculptor, W. W. Story. It is a tragical and dramatic story of love, weakness, punishment, and madness, far more vigorous in thought and more graceful in versification and expression than the previous contributions of Mr. Story which have attracted so much attention in recent numbers of the same periodical.

The London firm of Moxom & Co., announce for publication on the 1st of December, Tennyson's "Elsine," illustrated by Gustave Doré. The illustrations are nine in number, and will be engraved on steel by J. H. Baker. All of Doré's previous works, our readers will remember, have been reproduced on wood. The artist declares that he desires to make this work "a monument to Mr. Tennyson and to his own powers."

The third volume of an important body of history, commenced in 1864, under the title of "Bibliotheca Rerum Germanicarum edidit Philipus Jaffé," has just appeared, containing "Monumenta Moguntina." The first volume consists of "Monumenta Corbeiensis," and the second, of "Monumenta Gregoriana." The various biographies of St. Boniface, forming the most interesting portion of the third volume, have been published in a separate volume, under the title of "Vitae S. Bonifacii," and a very curious work, "Bonithonis Episcopi Sutriani Liber ad Amicum," now first printed from a MS. at Munich, is also printed separately.

The French journals mention the death of M. Teulet, Keeper of the Records of the Empire, the first volume of whose "Tresor des Chartes" (from King Pepin in 711 to Philippe-August in 1223), was published by order of the Emperor, under the direction of the Count de Laborde; and the second volume of which he has left nearly ready for press. M. Teulet received the medal of the Institute for his publication of the works of Egihard. He also published in five volumes octavo, "Les Relations de la France et de l'Ecosse."

There has recently been published at Bombay, from the press of the Education Society at Byoulla, "The Diary of a Journey Across Arabia, from El Khatif in the Persian Gulf to Yambo in the Red Sea, during the year 1819 (with a Map), by Capt. G. Forster Sadlier, of H. M. 47th Regiment. Compiled from the records of the Bombay Government by P. Ryan, Esq., Assistant Secretary to Government."

A correspondent of "Notes and Querics" says: "Our popular nursery tales are very ancient, and it is probable that many of them are of Teutonic origin. The English stories of 'Tom Thumb,' 'Tom-a-lyn,' 'Tamlane,' 'Tommel-finger,' &c., all refer to the same mystic personage, who is of Scandinavian descent, and figures in as many different characters in the legends of the North. The adventures of 'Jack the Giant Killer' may be traced in the fictions of the Edda. At one time he is Thor; at another he robes himself in the coat which renders him invisible, and which is the cloud-cloak belonging to King Alberich and the other dwarfs of Teutonic romance; and at another, he wears the shoes of swiftness, in which Loke escaped from Valhalla." Reference is made to an admirable article in Vol. XXI. of "The Quarterly Review," on the "Antiquities of Nursery Literature."

A new magazine, called "The Belgravian," is